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insipid young men, all of whom affect originality, while they are as much alike as a flock of geese. Two or three of the characters, of a stronger build than the rest, Helen Greyson and her teacher, Herman, especially, win the reader's sympathy, and lead him to wish that the novelist had invented a situation which would call out and develop their strength. But this he neglects to do. After tantalizing us with an Italian model who follows Herman to Boston, he drops her and makes a weak attempt to get the reader interested in the fate of one of the silliest of the "Pagans," a young artist of pessimistic proclivities. Some bits of description are very good, notably that of Herman's studio.

AUTREFOIS: TALES OF OLD NEW ORLEANS, by James A. Harrison (Cassell), gives us, from another point of view, glimpses of that pleasant, bright and careless life of Old New Orleans which Mr. Cable was one of the first to make us acquainted with. The present author is more "en rapport" with his subject. He has no prejudices, no theories, and contents himself with making agreeable pictures of the materials at his hand. The tales are numerous, and, in consequence, short; but each is finished as a short story should be; there is no sense of rudeness or incompleteness. One of the best is that of 'Sieu Cayetane and the foundling Aristide, whom he mistook for a tree-frog or a dish of Jombaleych become vocal in his inwards. Very good also is "Old Manzel" and her nephew Porphyrio, with his pink palms, "the only part of a Creole that is pink;" and "Aunt Annette," with its account of the doings of the club at Col Alto. Some of the tales wander far enough—too far we should say—from New Orleans. There is the fantastic Hindoo story of "The Hall of Tiger-skins," the weird "Story of an Urn," and "Izzet and Esmé," which begins in Stamboul, but happily brings the reader back to more wonderful and pleasant New Orleans.

COLORED STUDIES FOR ART STUDENTS.

ONE of the most urgent needs of amateurs and home decorators is a good supply of models for copying. As tastes are so diverse, it is not easy to meet this demand. Raphael Tuck & Sons, of London and New York, however, publish such an extensive series of designs for every variety of decorative work, as well as many pictures of landscape and figures, suitable for school use or for framing, and also for panel decorations, that almost every requirement is met. The appended notices of the publications of this firm will show just of what each series consists, and may help our readers in making out their orders. We will say here, that these publications are, in general, marked by an intelligent choice of subject, and clever and careful treatment on the part of the artist, and by a due attention to exact reproduction on the part of the publishers. We cannot, however, say so much for them all.

Monochrome Studies of Birds after Hector Giacomelli.—These are the long-tailed titmouse, the bearded titmouse, the linnet and a pair of bulfinches, on the first plate; several groups of parquets on the second, canaries on the third, kingfishers, black redstart and linnets on the fourth. The drawings are all lithographed in facsimile of India-ink wash and gouache, and are printed on grained paper. They are beautiful and accurate representations of the birds named, shown in life-like positions and attitudes. In several of the drawings a telling use has been made of Chinese white. The technique is bold and precise, and admirably adapted to be copied by students.

Four Figure Studies, by A. Saunders, are of fashionably dressed ladies, and include "Her First Season," "Prayer," "The Bridesmaid," and "Presented at Court." They are half-lengths, in light tones of blue, yellow and pink, and are about half life-size.

Floral Studies, by Bertha Maguire, come in two parts, with twelve beautifully colored drawings in each. The flowers are Japanese Anemones, Fuchsias, Malmaison Roses, Gloire de Dijon Roses, Sunflowers, Speckled Lilies, Catleya Mendelii, Odonoglossum (pink and white), Iris, China Asters, Guelder Rose, and Apple Blossom. The selection, it will be seen, has been very well made. The treatment is excellent and the grouping very picturesque.

Four Vignettes of the Seasons, by Albert Bowers, are large plates in monochrome, including "Spring," a pleasant landscape, with a stream and rustic bridge in the foreground; "Summer," a pond by a meadow with trees in full foliage; "Autumn," showing the edge of a wood with trees partly denuded of their leaves, and "Winter," a farm-yard under snow with sheep, and, in the distance, the spire of a village church.

Four Studies of Birds, by Lilian Abrahams, show half life-size figures of a purple stork standing among water-lilies and king-cups; a jabiru (an African wading-bird with white plumage), with spotted lilies; a pair of Indian fairy bluebirds perched on a branch of acacia, and a trio of bulfinches on a spray of hawthorn. These are of the proper size and shape for panel decorations, and the subjects are well chosen to be copied for that purpose. They are in colors boldly and harmoniously used.

Four Studies of Lake and Forest, painted by E. F. Du Val, are oblong in shape and in full color. The first, called "Midst Trees and Rushes," shows some old houses by a river brink, surrounded by tall trees. In the distance, the river makes a curve, and the opposite shore, high and wooded, is massed in shadow. A very picturesque subject broadly treated. The second plate is "A Wooded Solitude," with a broad river flowing through it. The trees are beginning to take on autumnal tints, and there are swans floating in the river. The third is "A Quiet Nook" farther up the same river, and the fourth, "The Swan's Retreat," still another river view, with quiet grassy banks and well-grown trees.

Six Studies of Bird-Groupings, by Henry Bright, show all in a row on long perches, many of our greatest favorites among song-birds. There are bulfinches and goldfinches, linnets and

robins, canaries and bluebirds, and several others, all highly colored and very attractive.

Six Monochrome Landscape Studies, by Albert Bowers. There are "A Summer Afternoon," an old house with picturesque chimneys, by a brook, with cattle in it; "Arundel," showing the castle at moonrise; "An Old Water-Mill," with shingled roof, and a boy seated on the bank of the mill-dam; "A Quiet Evening" by a pond, with an old farm-house on the opposite bank; "The Brook Mead," with sheep grazing, and "Under the Beeches" on a country road.

Treatment of Designs.

MOONLIGHT MARINE. BY A. ROSIER.

AN excellent effect may be obtained by enlarging this for an easel picture, or it may be reduced to any desired size for the decoration of a small article, such as a box-cover, or a portfolio, or a blotter. It may be painted on canvas, millboard, or a wooden panel, or on china, glass or on textile fabrics. Begin by drawing the line of the horizon, following this with a sketchy effect of the outlines of the principal clouds. Indicate also the position of the boats and figures in the foreground. Use a stick of charcoal sharpened to a point for drawing in these outlines, and be careful to place everything in correct proportion. The colors to be used for the upper part of the sky are a little ivory black, permanent blue or cobalt, madder lake and yellow ochre, adding burnt Sienna where the dark clouds about the moon are especially dark and warm in color. For the moon use light cadmium and silver white, adding a little ivory black in the shaded part. Where the sky becomes lighter toward the horizon, and meets the water, use madder lake, white, yellow ochre and a little ivory black. For the water use permanent blue, white, a little cadmium and raw umber; in the deeper touches add burnt Sienna and a little ivory black. The boats and men are almost in monochrome, with the exception of the touches of light occasionally seen. Paint them with bone brown, adding white, yellow ochre and burnt Sienna in the lighter parts, and in the deeper accents of shadow use ivory black and burnt Sienna. In painting the highest lights on water and men, use a small, flat-pointed sable brush, about No. 7. Where the moonlight is seen at the horizon, a very narrow flat bristle brush will be the best to use.

WATER-LILIES, BY FREDERICK DIELMAN.

THIS charming design may be painted on a wooden panel or on canvas, silk, or other light material. If copied exactly on canvas, the student will learn much from this simple and harmonious study. The following directions are given especially for oil painting, but with a little modification they may be applied by the clever amateur to other mediums, such as water-color, pastel, or tapestry:

After sketching in the lines of the table, vase, and general outlines of the water-lilies, begin by painting the background, using raw umber, yellow ochre, a little burnt Sienna, and a very little ivory black. For the table, use bone brown (or Vandyck brown) with white, yellow ochre, a little permanent blue; adding in the shadows burnt Sienna, and a little ivory black. Carefully notice the forms of the shadows and the darker touches where the bottom of the vase meets the table. In painting the vase, use for the local tone the same colors as those given for the background. Where the light touches of pale green-gray are seen, use white and a little yellow ochre, qualified by a very little ivory black, adding in the deeper touches a small quantity of burnt Sienna. The green bud and leaves seen through the glass and water should be painted while the local tone is still wet. For these use light cadmium, white, a little Antwerp blue, vermilion and ivory black. For the stems, use raw umber, light red and ivory black; adding yellow ochre and a little white in the high lights.

The white lilies are painted at first with a general tone of light, delicate gray, the high lights and deeper accents being added afterward. For the local tone of light gray, use white, yellow ochre, a little permanent blue, madder lake, and a very little ivory black. Paint the high lights with silver white qualified with the least touch of yellow ochre and ivory black. A touch, occasionally, of the pure white may be put on with a small pointed brush. For the yellow centres, use light cadmium and white shaded with raw umber and light red. In the shadows of the white lilies use the same colors given for the local tone, but in different proportions: less white and more madder lake, with raw umber.

The brushes needed are flat bristles; from one quarter to one inch wide, with two or three flat-pointed sables for fine lines and careful touches in finishing.

STUDY OF DAHLIAS IN OIL COLORS.

A SUITABLE background for this graceful study will be a tone of medium gray, rather cool in quality. The lower part is darker than the upper part of the panel, and an agreeable effect is obtained by suggesting shadows on the background, as if thrown by the flowers and stems.

The dahlias are warm and brilliant in color, the upper single ones being light yellowish red (or flame color), and the lower ones a rich deep crimson or maroon. Both have yellow centres, and the green leaves are of a medium shade of warm green, the young leaves being very light and yellow in quality.

Use for the background, white, a little ivory black, permanent blue, yellow ochre and light red, adding madder lake in the deeper shadows, with less white and yellow ochre. Paint the flame-colored dahlias with light red, white, madder lake and yellow ochre, qualified with a very little ivory black. In the deeper tones add burnt Sienna, using, of course, less of the lighter colors. For the yellow centres of the dahlias, use light cadmium,

white and a very little ivory black—just enough to prevent crudeness in the high lights. In the shadows add raw umber and burnt Sienna. The deep maroon-colored dahlias are painted with madder lake, ivory black and light red for the local tone. In the shadows substitute burnt Sienna for light red, and add a little more black.

Paint the green leaves with Antwerp blue, white, light-cadmium, ivory black and vermilion, adding burnt Sienna and raw umber for the shadows. The stems are a lighter green than the leaves; more white and cadmium, with very little blue, are used for these. The buds are also of a lighter tone of green, with small streaks of red shining between; these are painted with the colors given above.

This design would be very pretty painted on ground glass for a fire-screen; or it may be effectively placed on a panel of clear plate-glass, without a background. In both cases oil colors are used slightly mixed with turpentine.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent from time to time to regular subscribers.

WATER-COLOR PAINTING.

SIR: As a constant reader, and one who has profited much by the instruction given in The Art Amateur, I was especially interested in reading L. S. Kellogg's instruction in the "dry process" of water coloring (this sounds rather paradoxical!) During my experience I have always used that process unless I wished to get a broad, soft effect rapidly. Then it is better to keep the paper moistened ahead of your work; but for flowers or small, definite objects the dry paper is best. I have also discovered that by using a soft, clean rag instead of blotting-paper, harsh edges can be softened while moist, and tints blended. I teach in this manner, and my water-color pupils succeed rapidly, and their work is effective.

JEAN KIRK, Bridgeton.

SUBSCRIBER, Germantown, Pa.—To mount the paper on the usual drawing-board the proceeding is as follows: A margin about half an inch wide is bent up on each of the edges of the paper, the sheet is then turned over, the back well wetted, and allowed to soak for a few moments, care being taken that it is kept equally moist all over. It is then to be turned again, so that the wet side may be next to the board. Strong paste must be applied to the edges, which are then to be rubbed down, the paper being at the same time drawn outward. The edges should be burnished with the handle of a knife, by which means the air is pressed out, and the proper adhesion is insured. The board should be placed horizontally while the paper dries, during which time it should be occasionally looked at; and if the blisters which naturally rise in consequence of the wetting do not seem to decrease, a few holes may be pricked in them with a needle, by which the air will escape. Should this plan, however, not prove successful, a sponge must be passed over the whole surface, moistening the paper especially toward the edges. Practice this on small sheets until you acquire the facility necessary for stretching larger ones.

Another way to stretch the paper is by means of a drawing-board with a shifting panel, which consists of a frame, into which the drawing-board fits rather loosely. [You can buy this board at F. Weber & Co.'s.] The paper is to be well wetted by passing a sponge over the back, and allowing it to soak for a few minutes. It is next placed over the board, which is then pressed into its place, and is secured by means of "rabbets" or ledges, which work in grooves in the inner edges of the frame. The edges of the paper, which have been folded round the board, are thus caught between it and the frame, and the surface when dry will be perfectly flat, and will become so after each wash of color.

TRANSFERRING TO A NEW CANVAS.

H., Brooklyn.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvas is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then, he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

PAINTED BEDROOM DRAPERIES.

SIR: In thankfulness for the many benefits I have received from the perusal of your instructive pages, and as a slight return, I want to tell you, for the benefit of others, and, through you, Mrs. Wheeler, of my work last year on her own line of thought—unconsciously so though it was—as expressed in her conversations with "M. G. H."

Let me quote from the articles in The Art Amateur of May, June and July, which have given me courage to speak of my own efforts: "As a people we are impatient of slow methods—I had almost said incapable. We make haste to arrive at ends. . . . We do not appreciate the value of brains, time and labor, except they are associated with materials. As the principal cost is in the brains and labor, they do not care to pay for the application of these to cheap stuffs. This is a great pity, for in our own time there are so many artistic and at the same time cheap fabrics that

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 19.—No. 6.

NEW YORK, NOVEMBER, 1888.

{ WITH 10-PAGE SUPPLEMENT,
INCLUDING 2 COLORED PLATES.



A STUDY IN OILS FROM LIFE. BY CHARLES SPRAGUE PEARCE.

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